FAITH & FORM

OF THE INTERFAITH FORUM ON RELIGION, ART & ARCHITECTURE AFFILIATE OF THE AMERICAN INSTITUTE OF ARCHITECTS VOL. XI, SPRING 1978 ISSN 0014-70

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Published biannually at
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Vol. XI, Spring 1978

Published biannually by the
Interfaith Forum on Religion,
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Third Class postage paid at
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Opinions expressed by contributors
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Subscriptions:—$6.00
(Note: Subscriptions will be honored
for four issues.)

For architectural and seminary
students, all members of the clergy,
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For overseas subscriptions, $9.00
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Next Issue—Fall 1978

Cover: St. Mary's Episcopal Church
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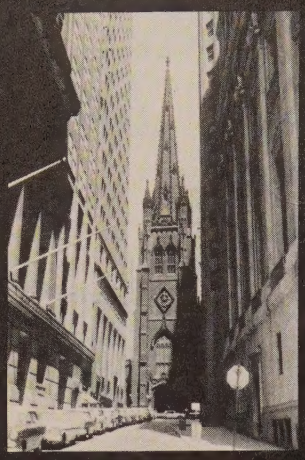
FAITH & FORM®

TABLE OF CONTENTS

Notes and Comments 5
New Project of Interest 6
IFRAA—Who Is It—What Is It 8
Harold E. Wagoner, FAIA
The Architect as Theologian 10
The Rev. F. Thomas Trotter
"How to Choose an Architect" 12
Extract from Dialogue, Florida Regional Conference
Architectural Award Winners 13
IFRAA Florida Regional Conference
Fourth International Congress—San Antonio, Tex. 16
The Aesthetics of Entry 18
The Rev. Richard S. Vosko
The Congregation—Unique in Jewish Life 20
Dr. Randall M. Falk
Book Reviews 28
Index of Advertisers 31
Artists/Craftspersons Directory 31



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NOTES & COMMENTS

2nd Decade Begins

With this issue, FAITH & FORM begins its second decade of publication. The initial issue was published in August 1967 in conjunction with the 1st International Congress on Religion, Architecture and the Visual Arts held at New York City.

From its beginning, FAITH & FORM has been the Journal of the Guild for Religious Architecture. With this issue it becomes the official publication of the Interfaith Forum on Religion, Art and Architecture—the organization formed as of January 1, 1978 of the merger of the American Society for Church Architecture, the Commission on Church Planning and Architecture and the Guild for Religious Architecture.

FAITH & FORM has had as its goal to present the most current information available on changes in liturgy and design as they affect spaces for the gathering community—to inform the architectural and religious communities of topics of concern in the on-going question of mission—and to provide a forum for dialogue between religious leaders and architects. This will continue to be its purpose.

We invite FAITH & FORM readers to offer suggestions as to editorial content; your advice and counsel will be appreciated.

This is the last issue of FAITH & FORM to be published under the editorship of Dorothy Adler. For her years of service, we express our thanks.

John W. Lawrence, AIA, Chairman
Publishing Committee, FAITH & FORM

IFRAA Consultant Training Program

An exciting new chapter of the newly-merged IFRAA was written February 21-23, 1978 at Catholic University, Washington, D. C. as twenty-five persons—primarily from northeastern U. S.—participated in the initial Consultant Training Event.

This program of continuing education was designed primarily for architects, artists and designers, with some denominational representatives invited as observers and resource persons.

The training objectives were two-fold: 1) to provide the participants with an understanding of the history, belief system, organizational structure, decision-making procedures, funding mechanisms and available resources of the religious groups that design professionals may be called to serve; and 2) to expose the participants to and begin development of proficiency in various consultant skills, including communication, problem-solving and contracting.

Faculty for the Training Event included: John Anderson, AIA, with Architekton of Cincinnati, Ohio and a strategic decision-making specialist; The Rev. Richard J. Butler, Director of The Center for Pastoral Liturgy, Catholic University, Washington, D. C.; The Rev. William Hall Pindar, minister of Old Pine St. Presbyterian Church, Philadelphia, Pa., and process design specialist.

One of the participants reflecting on the

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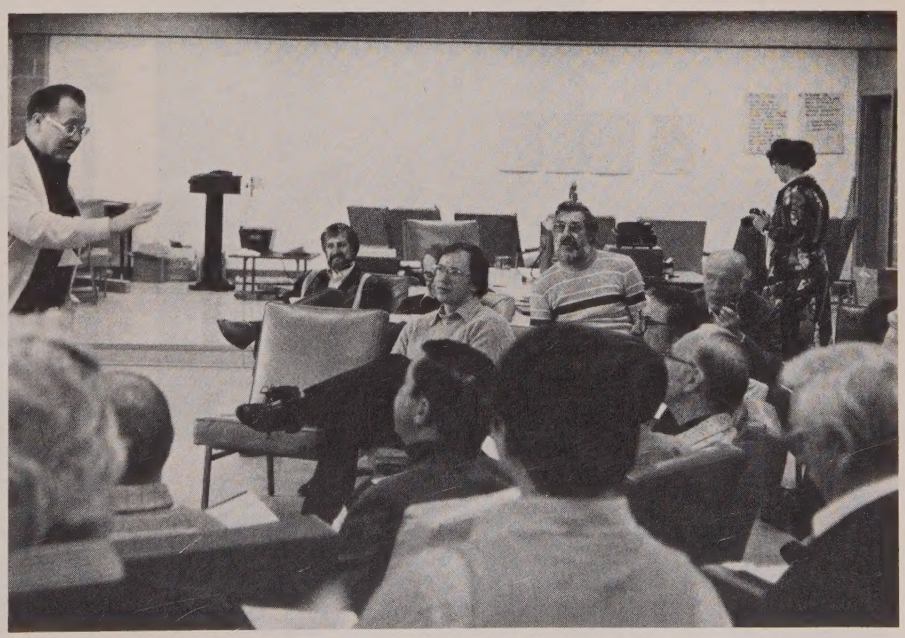

PROJECT OF SPECIAL INTEREST

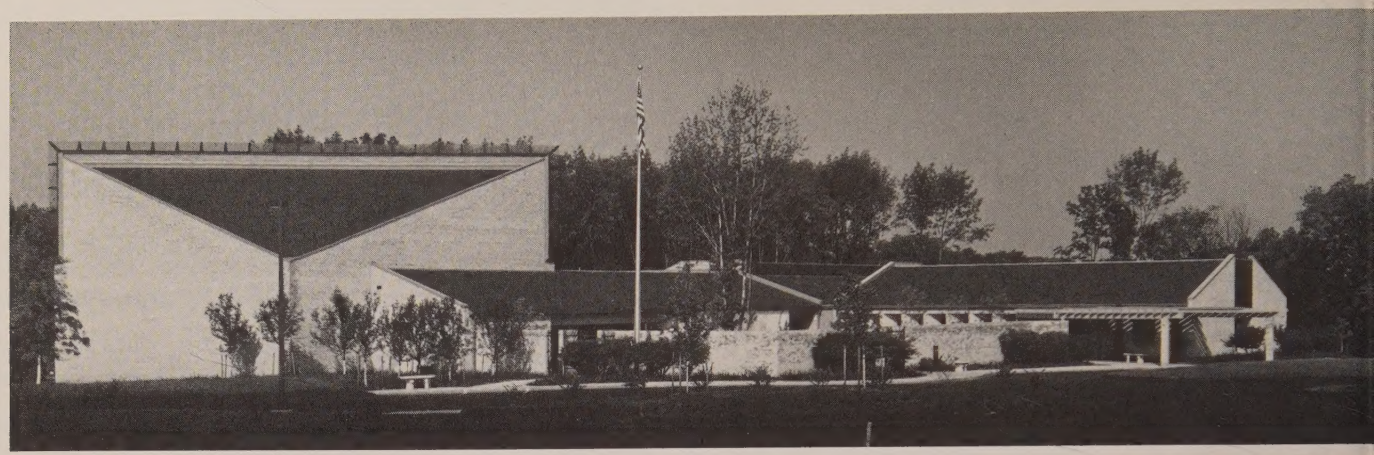

Photo by Bailey, Orner & Makstaller, Inc.

Isaac M. Wise Religious Center
Cincinnati, Oh.

Architects: Gartner, Burdick, Bauer-Nilsen
Cincinnati, Oh.

An active, growing 1,300 family congregation wished to construct a religious and educational center on a rolling, wooded site in Amberley Village outside Cincinnati. The congregation's rabbi stated that it was to be family-oriented, extremely functional and a usable meeting place for every temple member.

The Center is self-contained for educational use in its religious school wing with a chapel for religious services. The chapel is the central focus of the Center and accommodates 250 congregation members. A multipurpose room for 250 adjoins the chapel for expanded capacity to 500.

The chapel was designed to be purely functional. No pews are bolted to the floor. No Ark is placed at the front of the sanctuary. No Eternal Light is anchored to the wall. Instead, seating is flexible; individual chairs in lieu of pews can be moved to form a number of seating arrangements. The center of attention in any sanctuary is the Ark. Practical in concept and simple in design, the Ark can be placed anywhere in the chapel corresponding to the seating arrangement. "The object," said Rabbi Goldman, "is to bring the Torah unto the congregation, a synagogue in the round."

The chapel courtyard is intended not only as an area for meditation, but also as a place for outdoor receptions and other activities. Also included in the multi-use center are nineteen classrooms, audio visual lab, library and faculty offices. It also provides an arts and crafts center, dark room and youth activity suite.

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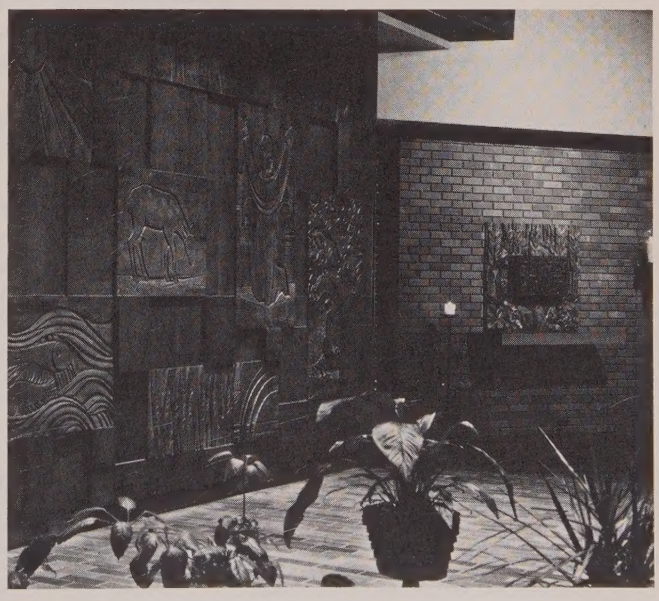

IFRAA—WHO IS IT—WHAT IS IT—AND WHERE DID IT COME FROM?

by
Harold E. Wagoner, FAIA
Philadelphia, Pa.

When Henry Jung asked me to write an article for FAITH & FORM which would explain IFRAA and its roots, I began to have some sympathy for Alex Haley. Although I have been around long enough to see most of it happen, my memory was a bit cloudy, and had it not been for the help of the Rev. Glenn S. Gothard (United Methodist Church Board, Nashville, Tenn.), who resurrected a chart which our office had prepared several years ago, I am sure I would have missed some salient points. This chart has been updated, and I believe it is reasonably correct but I would not quarrel with anyone who protests its absolute accuracy.

WHO BEGAT WHO?

As one may see by looking at the chart, the question of who begat who is a bit complicated, and the "why" is more obscure, but I think we can safely say that the parents, grandparents, etc. of IFRAA represent a long line of persons who were sincerely dedicated to the betterment of religious architecture in the U. S. Certainly this was a noble objective for I think it could fairly be said that religious architecture in the Americas was fifteen to twenty years behind the avant-garde in Europe, especially if we think of pioneers such as the Perret Brothers in France, or Rudolf Schwartz in Germany.

Until 1920 American religious architecture grew a bit like Topsy, with a rather universal level of mediocrity, punctuated by the work of such great firms as Cram, Goodhue and Ferguson; Ralph Cram with his head turned toward the past and Bertram Goodhue who toyed imaginatively with older forms which hinted at what was in store in the years ahead.

THE FIRST OF THE DENOMINATIONAL BUREAUS

To answer the need for bringing some sort of order into the rather chaotic conditions surrounding the design of churches, the Bureau of Architecture of the Methodist Episcopal Church was created in Philadelphia, Pa., circa 1923. It was the first of the larger denominational bureaus, and around 1935 its director, Dr. Elbert M. Conover, moved to New York City to head the interdenominational Bureau of Architecture. This brings us up to the chart which accompanies this article.

If the initials on the chart are confusing, I make no apologies for I was brought up in an era when we blamed everything on Franklin Delano Roosevelt who was "initial happy." (Who can forget the Works Progress Administration—WPA, the Civilian Conservation Corps—CCC, the National Recovery Act—NRA, etc.?)

THE LATE GREAT DR. ELBERT M. CONOVER

Dr. Conover, although technically untrained in architecture, realized the great need for dialogue between clergy and architects who were building churches, and under his aegis, and with some sponsorship from the Christian Herald, he intermittently invited architects and clergy to New York to discuss problems of mutual concern. From these informal discussions, the Church Architectural Guild of America (CAGA) and the North American Conference (NAC) emerged; the former consisted only of architects, and the latter of clergy—largely denominational executives.

THE DEPARTMENT OF CHURCH BUILDING & ARCHITECTURE (DCBA)

When the National Council of Churches of Christ in the USA (NCCC-USA) was formed, Dr. Conover's Bureau became the Department of Church Building and Architecture (DCBA) which cooperated fully with the Church Architectural Guild of America, especially in relation to the Annual Conferences on Religious Architecture. Meanwhile the North American Conference had expired.

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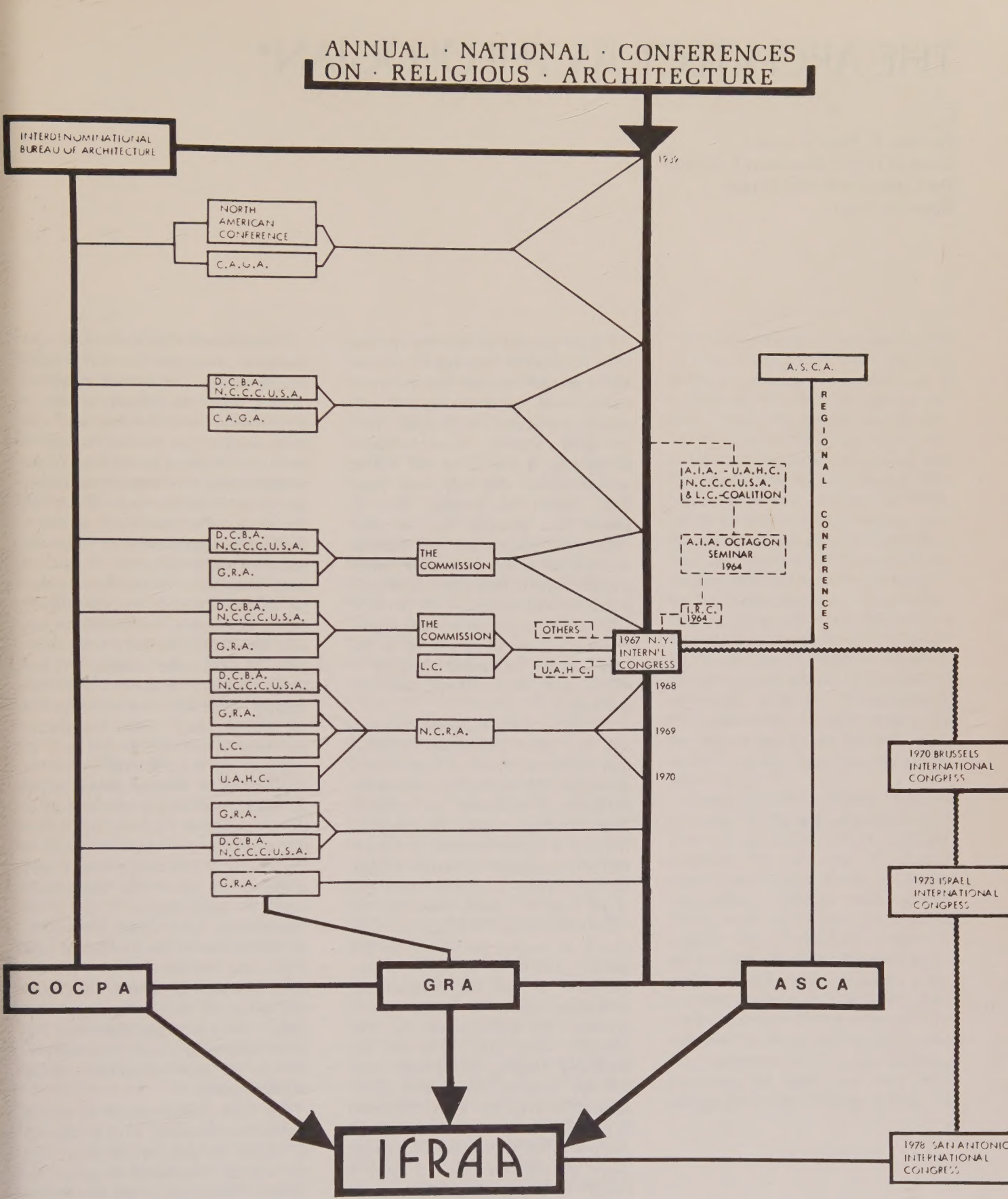

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U. A. H. C.	UNION OF AMERICAN HEBREW CONGREGATIONS

THE ARCHITECT AS THEOLOGIAN*

by
The Rev. F. Thomas Trotter
Board of Higher Education & Ministry
The United Methodist Church
Nashville, Tenn.

I have elected to title my remarks "The Architect as Theologian" because that is precisely the role that church architects must play in dealing with individual congregations in planning. There is a great conspiracy about the nature of theology. It is assumed that it is an arcane science that only those especially trained may practice. It is assumed that theology and so-called "practical" religion are two separate and unequal phenomena. Often, when a pastor wants to have a lecture series or a class for adults in the church, he or she will engage the services of a theologian. Theologians are thought to be in the same category as nuclear physicists or microbiologists or (God save us) astrologers.

The fact is that a theologian is a person who thinks coherently and faithfully about the things of God. That a theologian should be informed about the history of the church is self-evident. That a theologian ought to be conversant with the self-consciousness of a tradition or congregation is taken for granted. But that theology is a mystic, arcane and occult science is deeply disturbing because it reflects upon the capacity of the church to imagine the role of thought and reflection in its life. I find it at least interesting to note that in good-sized bookstores, religion is located next to occultism and not to politics and economics. A minor point, to be sure, but interesting. Theology ideally ought to be the way a community of faith understands itself in relation to its history and its purpose. Therefore, it is the first word and not the last word about a congregation's self-understanding. To erect a church building without reference to the congregation's sense of where they have been and where they are going is to doom that congregation to the shapes of distracted decisions.

*Address delivered at GRA Regional Conference, Nashville, Tenn. October 1977

A theologian is a person who asks questions about the direction a community wants to take, or feels compelled to take, under the pressure of faith. A famous definition of theology from Karl Barth suggests that theology is the science of determining on the basis of our understanding of the past and our expectations for the future, where we ought to be today. The theologian architect, therefore, is a person who asks the same questions within the context of faith and form. There are churches that are simply recapitulations of the past (perpendicular Gothic in a pre-stressed concrete age). Presumably the space helps determine the spirit of the congregation, and Gothic thoughts are likely to be the by-product. There are some churches that are "eschatological" forms, catching up the vision of the community's sense of trajectory into time. But this is harder to do because it takes a greater act of theological faithfulness on the part of the congregation. The finest example of this I know is the Protestant chapel at Dachau. It is a building without right angles or flat space. The statement it makes is eschatological. It sits in the concentration camp which is the architectural symbol of the triumph of right angles and efficiency in form but the dehumanization of persons. The chapel contradicts all that inhumanity with joyous and triumphant angularity. The future belongs to a world in which persons are the norm and efficiency is put in proper place.

The most common error in church architecture, however, is not the attempt to capture the past and the future, but the inability accurately to gauge the forms of faithfulness in the architecture of the present. This is our biggest problem. Therefore, our churches tend to be indistinguishable from supermarkets, or theaters, or schools or other public buildings. We resort to neon signs to distinguish our places of worship and work

because the buildings do not directly invite or inspire attention.

If my thesis is correct, namely that the architect is a theologian in spite of himself, then several judgments flow from this perception.

1. *The architect may be the only person in the congregation's experience to date to have challenged them deeply on the question of their identity as a religious community.* In this role, the architect will find himself often more informed than the pastor of the congregation. Therefore, the architect must be patient but persistent in pressing for some sort of conversation with the community as it thinks about itself. I have an institutional rule that suggests that there are three ingredients to institutional health. A healthy institution is one that knows who it is (the identity question), what it should be doing (the intentional question), and how it should go about doing it (the institutional question). A healthy institution is one that has the capacity to ask the identity question with some frequency to guard against distracted institutionalism. When the architect sits down with the committee and says, "Who are you and what do you want to do?," he is asking a theological question.

2. *The architect needs to be prepared for religious insights that may stretch his or her sense of form.* Some years ago, William Golding wrote a novel called *The Spire*. It was about the struggle between a priest and an architect. I recommend it to you. The priest wanted a 200-foot tower to be built on swampy land (an act of faith). The architect/builder said it could not be done. Ironically, in the struggle the tower was built but the priest lost his faith and the architect found faith. I do not know what is the 20th century equivalent of this interpersonal and intensely passionate struggle, but all builders and believers face something of the same risk and the same opportunity. Getting to know the priest or congregation and giving them the possibility of stretching form to faith is something of what I am talking about.

3. *There is a vast loss of articulate faith in our time and that poses a special problem for the architect.* Religious communities understand themselves in a variety of categories, including time, space and place. We have talked about *time*—past, present and future—the historical/eschatological trajectory. But what about *"place"*? The traditions of the church are full of place traditions. Great moments in religious history are located by monuments ("Here I raise mine Ebenezer/Hither by thy help I'm come./ And I hope, by thy good pleasure/Safely to arrive at home"). Historical memory is located. We have traditions named for places—Cumberland Presbyterians, Rock River Brethren; national churches and denominations recall places like Rome, Geneva, Oxford, Epworth—and campgrounds and river heads. But place is no longer an important element in our society's self-understanding. We are essentially a placeless and rootless society. Traditions of place make no sense to a transient people. Thus a major element in the form of theology is removed.

Space is another category that is problematic in our time. We have lost a sense of environment. Much of our environment is artificial—astro-turf society, manufactured environments like the old towns of our cities, the wastelands of urban disasters. Ironically, despite the extraordinary interest in ecology and environment, we are still assaulted by a negative spatial environment, and this, along with time and place, provides a negative environment for the architect. I recall visiting the Old North Church in Boston and hearing the verger tell us that the best season of the year was the summer because the view of the backsides of tenements was covered by the summer foliage in that season.

4. *We must help a congregation tell its story.* There is an Hassidic tale that recalls an old rabbi who went to a place in the forest, lit a fire, said a prayer and told a story. His students successively lost the place in the woods, forgot how to light the fire, forgot the prayers, but they remembered the story. We think that building a church is a technical problem. The building of a church is the most profound act that a people of faith will do if they take seriously the responsibility to tell their story and to recover in that telling the nature of faith as a community. This is what we are about. The architect is involved in a maieutic task like Socrates. The architect is a midwife delivering the form of new life out of the vitalities and hopes of the old. The architect is theologian in that the forms of faith and the faith of persons are the stuff out of which he or she shapes the perceptions of the future.

Graham Greene, in the novel *A Burnt-out Case*, tells the story of an architect of churches who lost his faith. He made the comment that "It's only the middle classes who demand to pray in suitable surroundings." What he meant was this: Some people need an environment that supports their personal and private visions of faith. The fact is that theologian-architects understand that prayer is the response of persons who know who they are in relation to God and the environment for that sort of community is a public environment, in a public building, expressing the community's best sense of God. That is our theological work. □

Extract from Dialogue—"How to Choose an Architect" between the Rev. James L. Doom and Participants at the IFRAA Florida Regional Conference, February 1978.

The Rev. Doom: Pastors and building committee members, your first responsibility is to explain your program and your functions to the architect. More often than not you load on his shoulders what should be your responsibility. Inevitably when you do that, you resent the results. You blame the architect for your shortcomings. So you go outside the congregation. You get the best advice you can get from good architects about the architects you are considering.

Architects know architects. You get good advice from any source you have and you write these firms. The replies will give you an account of each member of the firm, where he studied architecture and where he did his intern work, when he came into this partnership and what professionals he relates to who serve him as he serves you.

He will also list all of his clients, or a good many of them. And from them you can find out how satisfying it was to move through the design and the construction with this architect. Go to see the buildings he has designed. If it's a church building, don't visit when it's empty and cold and not being used. Go at a time of worship and worship with the congregation in order to see the building—which is a tool—being used for its purpose. If it's another denomination or faith from yours, worship with that faith. They'll be glad to have you.

Do it sincerely and discuss the building critically only after worship is over. Use the tool before you begin to ask whether it's a good tool. From this process you will narrow down your list to three or four or at the most five names. Three is better than four and four is better than five. Call on these firms at their offices. Meet the principals in the firm. Let them tell you anything they want to tell you about the firm. Pick up any illustrations of buildings they've designed—that they want you to have—that they keep on file. Discuss among yourselves how you felt about working with those people, and if you are serious about them, invite them to come meet you on your site. Give each of them a whole evening or day and discuss frankly with them the site, the problems, the limitations of your budget, ask how they set up their fees, what your responsibilities will be to them, what their responsibilities are to you. You are looking for an open, hard-working relationship between responsible people. When you decide which architect will be best for your congregation, clear this with the church board, and the board of deacons will set up a congregational meeting when you will nominate that architect to the congregation. You never nominate more than one. If you nominate two, you will confuse the congregation.

It is the pastor's duty to lead his people, but the leader must never get so far ahead of his group that he breaks the group apart. You've got to move at the pace your people can move. This takes judgment on your part. I hope congregations can move in one or two years, after careful studies, lots of discussion, small group work, large group work, sharing ideas, moving things forward, using sermons for shaping attitudes. It may be two years before a congregation is ready to take the next step. The larger the congregation, the slower the process generally.

Question: Would you please speak to the problem some architects have with congregations wedded to an idea or a concept to the extent that they come with a sketch on the back of the Sunday bulletin of what the site plan and building are going to look like and say now we are thinking about building a church and this is what we see it looking like.

The Rev. Doom: As an architect I know the problem. As a pastor I have gone to him with a sketch and he was honest enough to say go back home. This is my field, not yours. I was very offended which was exactly what he wanted. And then we began to work together.

Now look at the difference. A housewife who is ready to build a house is going to collect plans, because this is how she begins to illustrate to herself what style of life she wants in her home. And she will take the architect a stack of plans which he will appear to examine carefully although he would much prefer a person-to-person dialogue exploring the housewife's way of life, her space anticipations, etc. But the housewife is an individual; a church building committee is not an individual. You're a congregation of 500 wayward people, and you have to separate the responsibility of the congregation to declare its faith and to find its function from the responsibility of the architect to create form. Form follows function. Function follows space. You must keep authority in your field, and you must grant the architect authority in his field. Therefore you don't go to him with a solution ready-made to cram down his throat. You go to him to explore and create together.

Question: Sometimes it is difficult to move an architect from his preconceived idea. It may happen that questions are raised as to whether certain things will fit liturgically, and lots of time I've said that's not what we are looking for in the sanctuary space area. The architect is told this is what we want to do here. It may be a completely foreign idea to him, and he may not be very responsive. You know pretty soon I find myself saying this is the kind of space I need. Do something with it, but this is basically the kind of space I'm looking for. This is particularly true if the architect has never done a denomination. Sometimes you spend more time trying to educate the architect on what you want to do, and you find yourself drawing plans in an effort to communicate because sometimes you are so far apart.

The Rev. Doom: I understand the pressure you are under. But it's worth the time it takes to teach the architect this because once he's learned it he will remember it for all the churches he designs

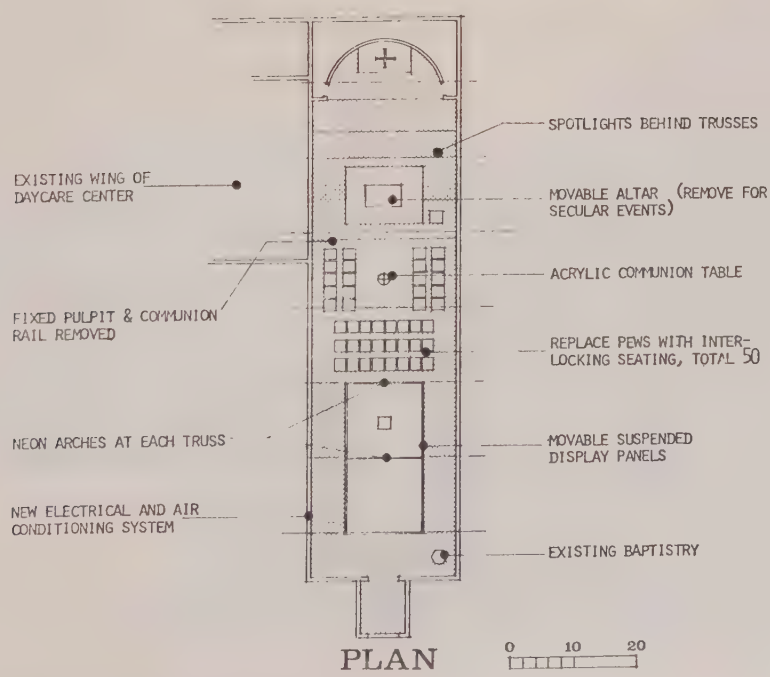
Cont. p. 25

Architectural Award Winners, IFRAA Regional Conference—Orlando, Fla.

HONOR AWARD

St. Mary's Episcopal Church
Jacksonville, Fla.
Architects: Clements/Rumpel/Associates
Jacksonville, Fla.

Photo by Belton S. Wall


SPOTLIGHTS BEHIND TRUSSES
EXISTING WING OF DAYCARE CENTER
MOVABLE ALTAR (REMOVE FOR SECULAR EVENTS)
ACRYLIC COMMUNION TABLE
FIXED PULPIT & COMMUNION RAIL REMOVED
REPLACE PEWS WITH INTER-LOCKING SEATING, TOTAL 50
NEON ARCHES AT EACH TRUSS
MOVABLE SUSPENDED DISPLAY PANELS
NEW ELECTRICAL AND AIR CONDITIONING SYSTEM
EXISTING BAPTISTRY
PLAN
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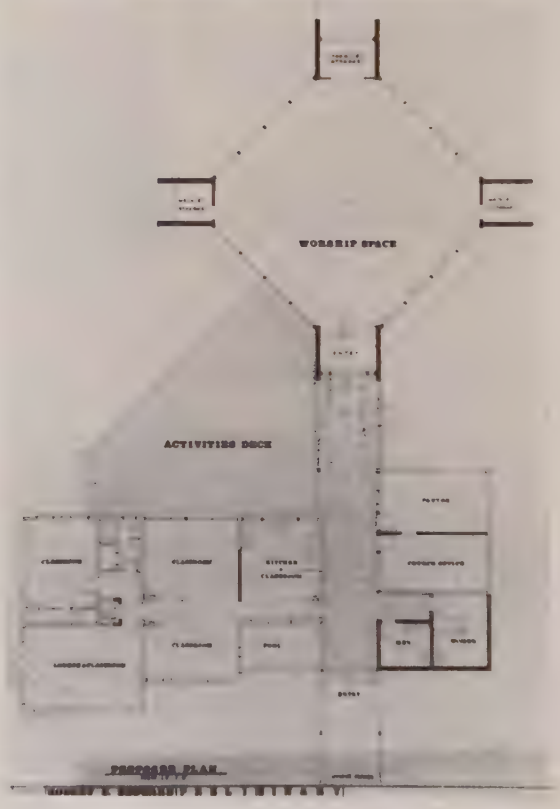
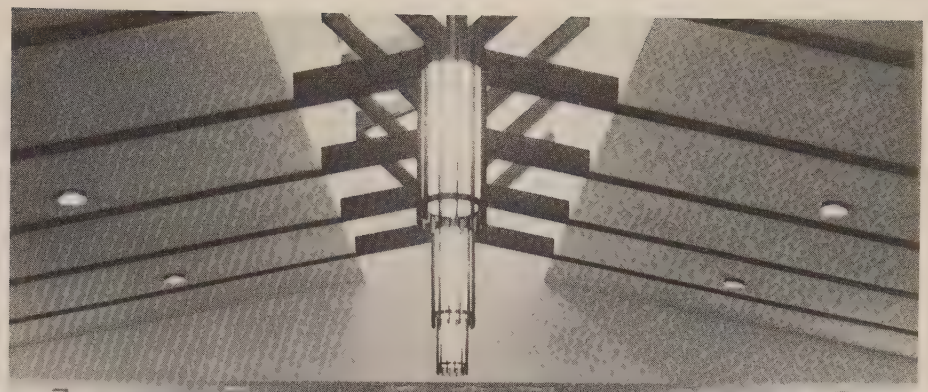
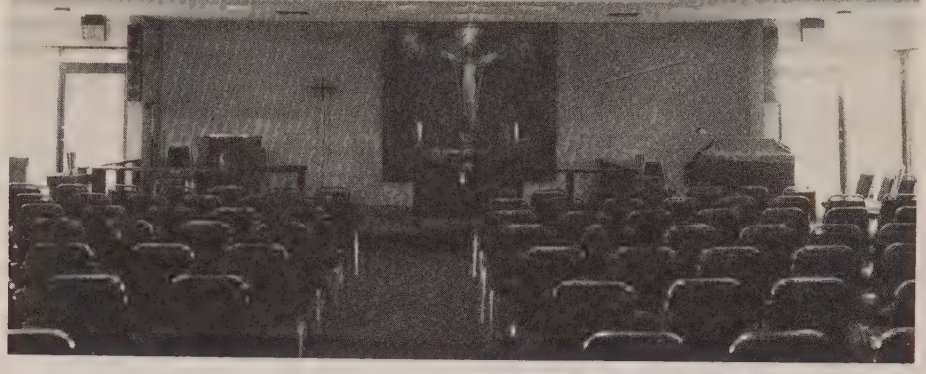
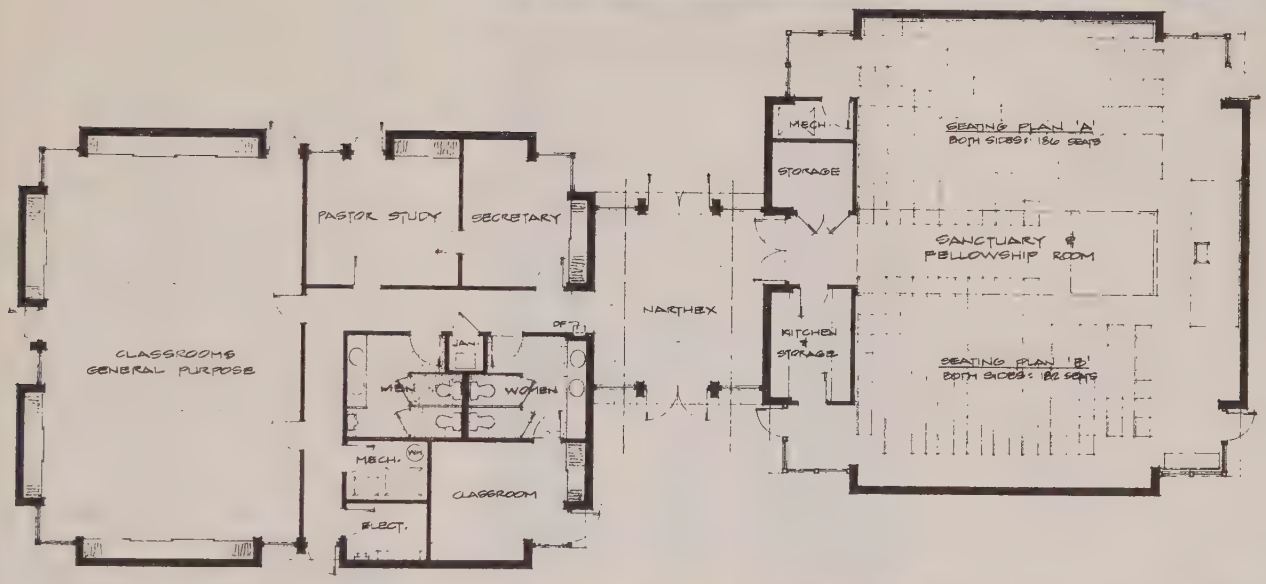


HONOR AWARD

Christ Lutheran Church
Jacksonville, Fla.
Architect: Robert C. Broward
Jacksonville, Fla.





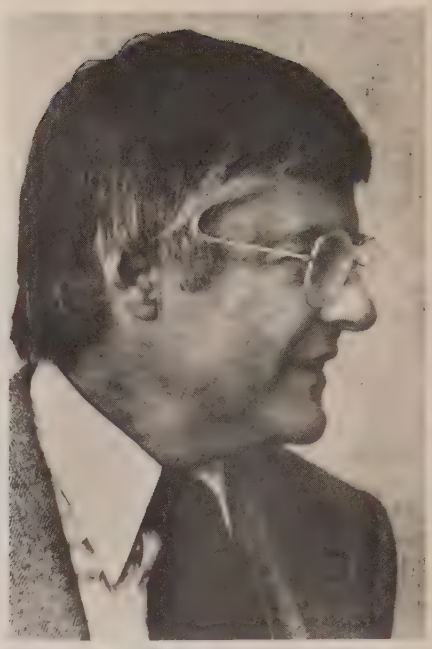


MERIT AWARD

Our Savior Lutheran Church
Nokomis, Fla.
Architects: James C. Padgett & Associates
Sarasota, Fla.

FOURTH INTERNATIONAL CONGRESS

on Religion, the Arts Architecture and the Environment



William Conklin

San Antonio, Texas
May 26-30, 1978

Felix Candela

The 4th International Congress on Religion, the Arts, Architecture and the Environment will be held in San Antonio, Texas May 26-30, 1978. There will follow an optional five day extension seminar to Mexico. The theme of the Congress is: "The Rebirth of Imaginative Vision."

"The time has come for a general discourse on the role of the architect and the artist as well as the theologian, scholar, administrator and government official in achieving a more humane society respecting environmental realities," according to Paul Sherry, chairperson of the Congress. "Today's problems are too serious and opportunities too promising for us to take refuge in the minutiae of our individual disciplines without looking from time to time at what we can do together," he continues.

The discipline of architecture will be well represented at the Congress. Monday, May 29 will be entirely devoted to the architect's role in achieving a more humane society. Architects William J. Conklin, Percival Goodman and Felix Candela will be featured in a forum addressing the theme in the morning. At a luncheon sponsored by IFRAA, at which the awards for the architectural exhibit will be announced, the *New York Times* critic Paul Goldberger will be the featured speaker.

On Monday afternoon several prominent architects and others in related disciplines will hold seminars on subjects of particular concern. These seminars will range from Paolo Solari discussing the present status and future developments at Arcosanti to a look at the latest solar energy technology prepared for the Congress by Trinity University, one of the most important centers for the study of solar energy in the U. S.

According to Grant Spradling and James Buell, who are administering the Congress, interest is running high in the architectural exhibit. Several firms have prepared entries for this juried exhibit even before it was formally announced. Architects wishing to submit an entry should write Buell at the 4th International Congress

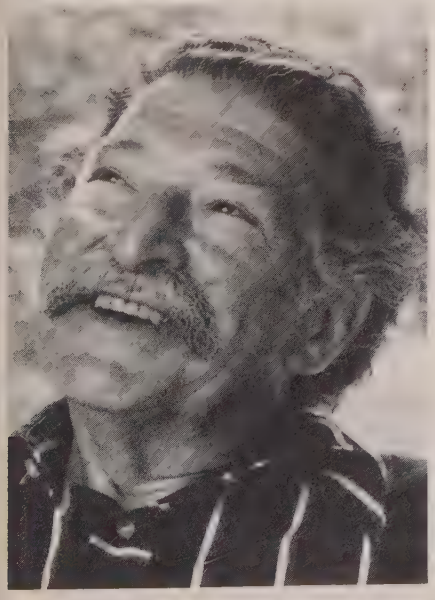
office, 287 Park Ave. South, New York, N.Y. 10010. Eldon Wood, AIA, is chairman of the exhibit.

The Congress will hear Coretta Scott King and Dr. Miguel Leon-Portilla at ts opening plenary session on Friday afternoon at 4 p.m. Mrs. King, president of the Martin Luther King Center in Atlanta and an accomplished performing artist, will share her vision of a humane society and the role of the artist in achieving it. Dr. Leon-Portilla is considered by many to be the most important anthropologist in the Spanish-speaking world. He is a specialist in Aztec and Navajo cultures and has greatly influenced the aesthetics of artists throughout Latin America and the Chicano artists of the U. S.

Friday evening Congress participants will have the opportunity to attend special services at Temple Beth El, to participate in seminars on dance with Erick Hawkins or on music with Paul Winter, or attend the first part of the International Film Festival.

John Taylor, on the staff of the World Council of Churches and a film maker and photographer of international status, is preparing an important international film program that will run throughout the Congress—Friday night, Saturday morning and both Monday and Tuesday afternoons. A special feature of this festival will be a series of Chicano films collected for the Congress by Centro Video in San Antonio, which is the film center for Chicano film-makers.

Percival Goodman



Saturday will be devoted to religion with seminars in the morning by such well-known leaders as Jane Dillenberger, the distinguished curator and art historian. She will be joined by John Newport, Southern Baptist theologian and educator, Roger Ortmayer, who has been publicly identified as a key leader in previous Congresses, and Theodore Gill, editor, theologian and now provost of John Jay College in New York.

On Sunday John Dillenberger will deliver a major paper on religion and the arts and architecture in the American experience at a breakfast meeting. It will be followed by an ecumenical service of worship at Trinity University under the direction of Raymond Judd, Trinity chaplain and local chairperson for the Congress. Claire Randall, executive secretary of the National Council of Churches, will preach.

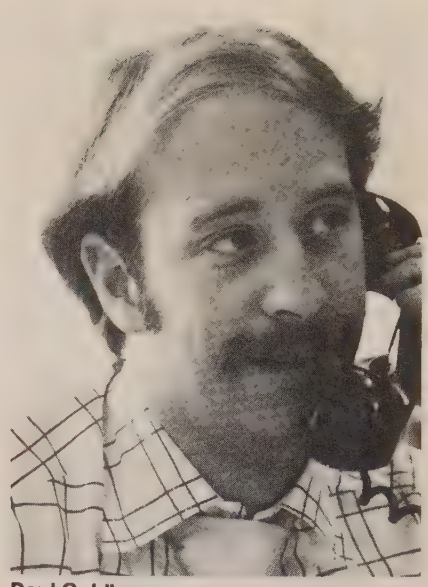
That afternoon the Congress will move to the grounds of the San Jose Mission, where they will join with the Chicano community of San Antonio in a real fiesta with food, music, theater and other performing arts. Following the fiesta, Livingston Biddle, newly elected chairman of the National Endowment for the Arts, will be featured in a plenary session dealing with public funding and public policy in the arts.

Former Secretary of the Interior Stewart Udall will lead off the environmental forum on Tuesday joined by Princeton futurist Hazel Henderson and Indian leader and writer Vine Deloria, Jr. Tuesday afternoon will be devoted to seminars emphasizing the environment and the Congress will conclude with a banquet Tuesday evening.

The next day those of the Congress participants who wish will go to Mexico City for five days and four nights at the Maria Isabella Hotel. There will be seminars with some of Mexico's leading thinkers, an all-day excursion to the Shrine of Guadalupe and the Pyramids, a performance of the world famous Ballet Folklorico. They will have the opportunity to see the Sports Palace designed for the Olympics by Felix Candela.

For those with more time, an extension to Guanajuato is offered June 4 to June 6, which will include a visit to San Miguel de Allende en route.

As have the earlier Congresses in New York/Montreal in 1967, Brussels



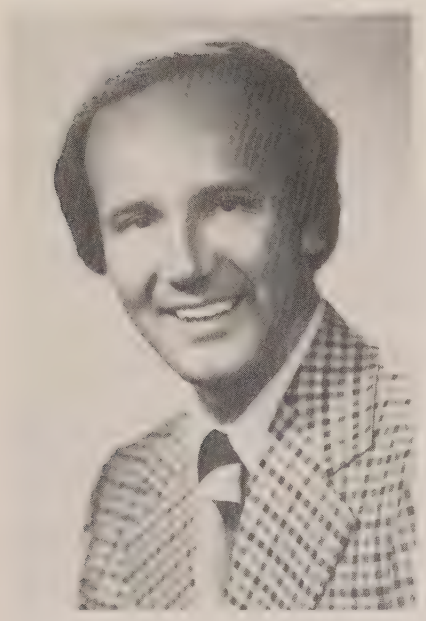
Paul Goldberger

and Jerusalem following, the 4th International Congress is convened by the Interfaith Research Center for Religious Architecture. It is sponsored by nearly twenty organizations including the Interfaith Forum on Religion, Art and Architecture. The development phase of the Congress has been financed by a grant from the United Church Board for Homeland Ministries. IFRAA president Rolland Shaefor has played a key role in the development of the Congress, and Eldon Wood, AIA, Harold Wagoner, FAIA, Robert Rambusch, Liturgical Conference and Myron E. Schoen, FTA, Union of American Hebrew Congregations, have all been active on the planning committee.

James Buell
New York, N.Y.

THE AESTHETICS OF ENTRY*

by
The Rev. Richard S. Vosko
Albany, N.Y.



I am the Priest Director of the Roman Catholic Diocese of Albany Literature Center in upstate New York. Since 1969 my particular work has had to do with environment for worship. Our Diocese has a good set of guidelines that have been copied by other Dioceses in terms of its process. The neat thing about our Diocese is that the art and architecture commission from the liturgical end is one and the same as the building committee of the Diocese, and that solves a lot of problems in dealing with the building committee, usually in the person of the chancellor. I hope there aren't any chancellors here today, but there is sometimes an on-going battle between church aesthetic environment for worship and say finances, economy, etc.

We are talking about the aesthetics of entry. The first thing that we have to remember is that it involves transition. How a person gets from where he or she is to the attitude, the atmosphere of prayer, and how can the architecture, how can the aesthetic, how can the environment help a human being to calm down, to relax and make the transition from a busy life.

You know if you've got five kids and you're getting up on Sunday morning and trying to get them all ready to go to 10 o'clock mass, it's a lot of hustle and bustle. It's a lot of hassle. Well, what does the environment, what does the aesthetic, what does the hospitality, what does the warmth of the entry (to worship) do to help that person, that parent, those kids calm down, settle down and at the same time arrive at a sense of anticipation at the prospect of praying together with the rest of the community? I would like to throw out two examples, two images. If you will keep them in mind, it may help us in our discussion.

Imagine your neighborhood supermarket and how you might get ready to go shopping. You get in your car or you walk. The largest piece of property on the outside of that supermarket is the parking lot, in most instances. And the transition from getting out of your car and the time it takes you to walk from your car to the supermarket may be long or short. The point I want to make is that as you approach the building, you are outside the building and then as quickly as you walk through the doors you are inside the shopping center. So the transition is almost nil. There is no transition here. You are either in the shopping center or outside it.

Now switch images. Let me share this example with you from my experience in New York City at the Metropolitan Opera House at Lincoln Center. You get off at the Port Authority or Grand Central, and take subway, bus or cab to the great opera house. There is the hustle and bustle of city traffic and it's nerve-wracking sometimes. There are crowds and pollution and noise. But when you step from bus, cab or subway you are not forced to step immediately into the opera house and take your seat. There is a great promenade; there is a huge fountain; there are several theaters, and as you approach Lincoln Center you see huge glass walls. On the other side you see the beautiful Chagall murals, and when you enter, you're still not in your seat. There is room for more transition. There are other people in the foyer, all anticipating the same thing—and they're excited about it. They are probably talking about it. They are getting ready to enter the opera house and there are people there to help them—people to direct them, to check coats, etc.

In terms of complete hospitality, the environment helps you to make the transition from your everyday life to this great artistic experience that you are about to enjoy. You walk up the great stairways, or you take the elevators and there are people again to direct you. On the other side of the great doors that are leather lined there is a new kind of excitement. The doors open and then you are

*Edited transcript of speech delivered by Father Vosko at Florida Regional Conference, February 1978, a memorial to the Rev. Dr. Edward S. Frey.

in what I would like to call the holy of holies—you are in the opera house. The stage is there—the beautiful chandeliers—the seats are comfortable and welcoming.

This particular image—or example—of transition from hustle and bustle to a place of worship for an opera buff—I'm not. I go once in a while. And there is the image of a shopping center, all hustle and bustle. You are there to do your shopping. You may bump into some friends, etc., but primarily you want to do your thing and get out.

In your opinion, which image fits our churches? The second, I'm sure you'll agree. You've probably been considering this while I've been talking because we are here to talk about the aesthetics of entry into our worship spaces.

My premise is that our church buildings do not provide people with this transition, and therefore if our end result is to achieve harmony and communal prayer while we are together in this worship space—no matter what your denomination—the key thing is that the building itself must help the people get ready. Certainly the theology of assembly also works. We try to encourage the people in our parish that they begin—that their entrance rite begins from the time they leave home—and the mothers and fathers laugh. They say it is impossible. Well, what is there then that we can do to help the building aid the transitional process of people.

I have a couple of things I would like to share with you. We have talked about transition. The next concept is *aesthetic*. Now does aesthetic mean art forms such as the Chagall or Picasso, or perhaps some local folk art kind of thing, or does aesthetic mean live plants, natural light? Does aesthetic mean design? What kind of doorway do you have? What kind of an approach to the door do you have? How is the gradation of steps? Are they steep or not? Or does aesthetic have to do with people? I propose to you that today we think of aesthetic as people.

Entry into our worship spaces depends an awful lot on the total environment and the total environment is much more than just art forms. I like to think of people as art forms. I think the humanness of our entry space is what the aesthetic of it is all about.

All too often prima donna artists and architects, or prima donna pastors have notions of what their congregations are going to like, and so they buy these art forms from so-called liturgical catalogues and they put them up on walls. You have all kinds of things there and people are expected to enjoy them and to relate to them. It has to come the other way around. The theology, the personality of the assembly has to be studied, and where those people are at should determine the kind of aesthetic of that particular entry way. Thus some of the things we're really talking about then are the needs of the people, and the needs of the people are extremely important. If you have an Hispanic-American assembly, you are not going to put up Polish folk art any more than you would sing Polish hymns during the service. The idea here is that what you find in your area should be an expression, an extension of who the people are. Anything else is going to fail.

Now you say, well Lincoln Center expressed the needs of practically everybody. In a sense this is true because everybody going there is tuned in to opera in one way or another—either out of curiosity or out of love for it, and so there is a common denominator. This is not always necessarily true about people who go to church on Sunday. There are a lot of people going who really don't want to go. The Roman situation is, of course, that we're almost obliged to go, at least that is what the church is teaching. The reasons why people go to church are also to be taken into consideration.

What about the environment and what can be done to help people feel comfortable—I like to keep this humanist thing in mind because that is extremely important. When people get out of their cars, presuming that most drive to church, what is the first experience they have when they leave their car in the parking lot? Is there someone to help them park their car? I can't see any reason why with all the young people that we have in our parishes why we can't get them involved in directing traffic if there is a large parking lot. Because of elderly people, inclement weather, handicapped persons, people drive their cars up to the front door of the church; the high school kids or young adults could then drive the car to the parking lot. In a sense a valet system, and I would say that's a real kind of hospitality. Let's say you are walking from your car, from the parking lot to the church—what kind of transition is there? Is the parking lot just a huge land acre with white lines on it? Or is some landscape architecture involved? Are there islands with trees and bushes and flowers and things like that? You are counting dollars now—landscaping costs, maintenance, etc. You're right—we've got to pay for that somehow, but what's the value of it? What's the worth of it? Once we stop spending money on things like that, we're not too serious about worship to begin with. Are the walks lit? Are the walks safe? Do the walks have railings when there are grades? Are there people outside the church?

Now as you approach the building, what do you see? Is it the same old church building that needs to be painted? Is it the same type of church building that just doesn't look inviting? Or perhaps you do something on the outside of the church occasionally? You would be surprised at what hanging a forty-foot architectural banner down the front of the church, alongside each spire or whatever—if you can imagine an old traditional church—might do to invite people to enter. Can you imagine what a kiosk on the outside of the building might do to announce all the programs that are going on in the church? Does this seem a bit idealistic? What church has so many programs that they would need an outside kiosk to announce them, much less a bulletin board inside? But these are things that tell the public that there is something exciting about this particular building, and we are either convinced of that or we're not.

We've already agreed that in most of our assembly halls you are either in or out of them, or the vestibule space is very narrow and this is really too bad. What we must do is look for ways to expand and brighten our present vestibule areas. Use natural light. Use live living plants and flowers. Consider a convenience ramp for handicapped persons. There are pastors in our Diocese who say we don't need these ramps. They don't know that it is now a U. S. law that every public building has to have facilities and ramps for the handicapped. The claim is that we don't have handicapped people in our parish. And I say did it ever occur to you that they don't come because there are no facilities for them. Handicapped people are going to go where they are welcome, and that just doesn't mean that you make it easy for a handicapped person to enter the church. What about once they are in the church? Perhaps you have an electronic door. Presuming that there are wheel-chair persons, can they get in? Are all of your doorways wide enough? Roman Catholics have reconciliation rooms—I presume that you all have them by now. Are they accessible to the handicapped?

You suddenly decide it's a good idea

Cont. p. 30

THE CONGREGATION— UNIQUE IN JEWISH LIFE*

by
Dr. Randall M. Falk
Rabbi, The Temple
Nashville, Tenn.

As you know, the theme of this conference is the concept of uniqueness. And speaking of uniqueness, I guess the most unique thing about each of us is our sense of personal identity. That reminds me of a story I want to share with you.

It seems that Moses and Jesus became fast friends in heaven and there were many things that they shared, among which was their love of golf. One day Moses and Jesus decided to come to earth and play a round on one of their favorite golf courses. They came down, started out on the golf course and got to the sixth hole which was a water hazard. Jesus was about to tee off on the sixth hole with a five iron. Moses said, "Jesus, this is a long hole. I think you really ought to use your driver or you are going to wind up in the water trap. Jesus said, "I have read that Arnold Palmer uses a five iron on a hole like this and I am going to use it." Moses replied, "All right, go ahead." So Jesus let go with a mighty drive, and he hit his ball squarely in the water trap. Moses said, "I told you it would be like this, but don't worry, I'll get it for you." So Moses proceeds to go over to the water hole, parts the waters, walks across on dry land, picks up the ball, comes back and gives it to Jesus for the second try. People waiting to tee off behind them have their eyes open like saucers, wondering what is going on. Jesus addresses the ball a second time and gives it a mighty swat right back into the water trap. He mused, "Arnold Palmer did it. I don't know how, but Arnold Palmer did it this way." Moses said, "All right, Arnold Palmer, I'll go over and get your ball once more for you but this is the last time." Jesus said, "Don't bother, I'll get it myself." So Jesus walked over to the water hazard, walked across the water, picked up the ball and came back. By this time the people waiting to tee off were beside themselves. One of them finally got up the courage to come over to Moses and say, "Tell me, who does that man think he is, Jesus Christ?" And Moses replied, "Oh, he is Jesus Christ. The trouble is that he thinks he is Arnold Palmer."

This problem of identity and uniqueness is one that sometimes perplexes us all and yet gives us a sense of well-being in a community and in a group where we have a sense of distinctiveness.

In terms of uniqueness, we each have our own application of values coming out of a tradition and a common heritage. That application is unique in itself. All of which is simply to say that though the values we share are in common very often, their application in different times and situations is unique.

The uniqueness that I discuss with you tonight is not the uniqueness of personal identity or the uniqueness of the values necessarily that we share or apply but the uniqueness of congregational life. I think that in our tradition the best way to try to develop this concept of uniqueness of Jewish congregational life is to start with the historical development of how we came to be a part of a community, a part of a culture and a civilization, in which we were a closely knit congregational unit.

It all begins, as a matter of fact, at the foot of Sinai when Moses received the Ten Commandments, the moral law from God. According to a *midrash*, a story interpretation, when Moses brought these Ten Commandments down, he offered them to the people. At first the people couldn't accept them because Moses had been so long away that they had turned to worship the golden calf. Moses angrily destroyed the idol and the commandments. The second time Moses brought the Ten Commandments from Sinai, the people had had the opportunity to consider what their way of life was to be, and how it was to be guided. They accepted the Ten Commandments, which outlined and summarized man's responsibility to God and to his fellowman. When the Israelites accepted the Ten Commandments as a covenant with God, they accepted it with two words, in an affirmation that I think is the cue to Jewish congregational life. The two words are: *Masseh V'nishma. Masseh V'nishma* simply means "we will do and we will hearken." Now what is so unusual about this that it becomes the foundation for Jewish congregational life? The uniqueness of this affirmation is that it is a community response, a community acceptance of covenant with God. In the early beginning of Jewish tradition, it was not a matter of the individual accepting a one-to-one relationship with God. This comes later in Jewish history. We begin with an I-Thou relationship, in Buber's words, an I-Thou relationship with God and a whole community of people who are bound together by this covenant, which they accept as a way of life. It is in this context that we talk about Jewish congregational life and its uniqueness. The recognition that our primary relationship with God is a relationship as a part of a community of human beings.

Now this community found its first congregational home somewhere around

*Address delivered at GRA Regional Conference, Nashville, Tenn. October 1977

950 B.C. when King Solomon fulfilled the dream of his father, David, and built the first temple. You have seen pictures, I am sure, of what the first Temple might have been, but when most of us think of the first Temple, we think of a rather overwhelming building that was the awesome structure to which the people came to worship. Certainly in some ways I presume that it was. The Temple we know was the focal point for sacrificial worship. This was the way in which this first congregation of Jews in their own house of worship responded to their God —by continuing the sacrificial worship that had begun in their wilderness wanderings. But sacrificial worship ministered over by the Levites was not the only function that took place in the Temple. If you look at the drawings of the early Temple, you will find that in addition to altars to which sacrifices were brought, there were a number of other very interesting places within those Temple walls. There were for example special meeting places, not only for men but also for women. Women didn't really count for much in those days, religiously speaking. They were, indeed, second-class citizens in the culture of that time. But within the Temple gates, there was a special place at which women congregated so that they too could share a sense of fellowship. There were gates at which certain groups of men gathered, and there were gates that became traditional for other men to gather at, and there was a special place within the walls where women gathered. This great and awesome first Temple, to which Jews from all over Palestine would bring their sacrifices, became the focal point of their religious relationship and also, from the earliest time, a place of fellowship. This is important, when you think in terms of synagogue life, that it be a place in which human beings found an identity with each other, found a place in which they could share the joys and the sorrows of their lives. And then there was one other spot within that Temple structure that I think is important, and is a part of the history of the development of a unique congregational experience in Jewish tradition. There was a place to which the people brought the offerings that were to be for the poor, for the widow, for the orphans. It was to this central area that their gifts were brought as they came to the Temple for the three pilgrimage festivals of the year. The first was the harvest festival, on which our American Thanksgiving is based. The second, in the early spring, the Passover festival, which we celebrate through a community or a family dinner known as a Seder, and which is known in Christian tradition as the Last Supper that Jesus enjoyed with his disciples in the Upper Room. And then, third, at *Shevuot*, the Feast of Weeks, seven weeks after Passover, when they came to bring their offering from the barley harvest. And so it was, that when they came from all over the countryside to Jerusalem to bring their offerings, to worship and to enjoy the fellowship of the festival, they would bring a portion of the offering, to be set aside so that those who needed it might come and share their bounty. This was an integral part of coming to the Temple —the feeling that they were sharing not in a sense of charity or almsgiving, but in the sense of *Tzedakah*. *Tzedakah* is another Hebrew word, probably the closest word we have for charity, and yet it doesn't mean charity at all. It means righteousness or justice because the concept of bringing a portion of their goods, a portion of that which God had bestowed upon them, was a sharing of that which had been given to them as stewards of God's bounty.

And so the Temple served a number of functions in those early days. It was, indeed, a place of worship. It was a place of fellowship. It was a place of study. And then the Temple fell in 586 B.C., conquered by Babylon and left in ruins. The Temple was destroyed and a good segment of the Judean population was taken into exile to Babylon. There the Psalmist tells us that they sat on the shores of the river and wept over the loss of their Temple and their homeland. But they did more than that. They found a way to preserve Judaism away from the Holy Land of Promise. Under the leadership of the prophets of the exile, II Isaiah and Ezekiel, they worked through some of the dilemmas of diaspora life, life away from their own nation and their own land.

The first question was: could they retain their loyalty to the God of Israel in a foreign land, or had He indeed as some nations have thought been conquered by the gods of the conquering nations? Their first affirmation of faith in God was a recognition that not He, but they, had lost their freedom for their failure to live by His moral law. Recognizing that He was still their God, how would they worship Him? Could they worship Him with sacrificial gifts brought as they had brought them in the days of the Temple? On this, the priests were adamant. No sacrifices could be brought, they said, anywhere except to the Temple in Jerusalem. And so they had to find a different way of worship, a different way to relate to their God. According to tradition, it was in the home of Ezekiel in Babylon that they first gathered for worship without sacrifice. They gathered to repeat the Psalms that they had known in Judea, Psalms that they had sung as they had come down from the hills to worship at the Temple in Jerusalem. And so they began their worship experience in Babylon, in the home of the prophet, singing the Psalms that they knew. They began to pray without benefit of sacrifice, to offer their prayers of praise and thanksgiving, and their prayers of supplication as well, that they might return to their homeland and to their Temple. In the diaspora, in their first experience as a community outside the promised land, they began to discover the meaning of worship without sacrifice, and the close fellowship that could be found outside the Temple, using a home as a central meeting place. But their prayers were answered and 70 years later they returned to Judea. They began returning in 516 B.C. and by 480 B.C. the second large wave of returnees had come under the leadership of Ezra and Nehemiah. With Ezra and Nehemiah they built their Temple, and at the second Temple, or the rebuilt first Temple, they reinstituted their sacrificial worship. But they added something to it. They added not only the singing of the Psalms that they had enjoyed by the waters of Babylon, and the prayers that they had begun to say in reaching out for a relationship with God. They added a third element to the worship experience as a community, and that was for the first time a study experience in worship. They began to read the Torah, the five books of Moses. It had somehow been collected by an editor during this period in our history, even though prior to this they had known the individual books, Genesis, Exodus, Leviticus, Numbers and Deuteronomy. Finally these books had been edited and brought together, by about 450 B.D., and the Jews began a new experience together in communal worship. They began to study Torah. According to tradition, as we understand it in the book of Ezra, on Mondays and Thursdays and Saturday mornings, they gathered to listen to the reading of the Torah. It was read first in Hebrew, in which it was written, and then translated into Aramaic so that those Jews who had been away so long and did not understand Hebrew, would understand the lesson of the day.

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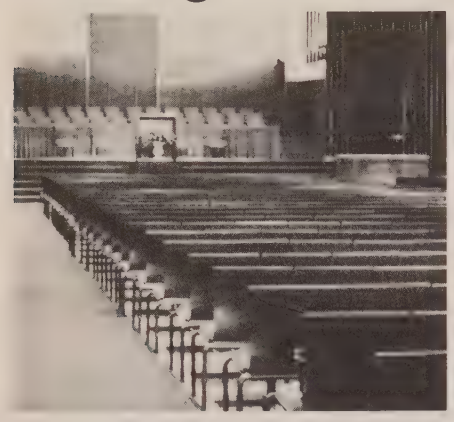

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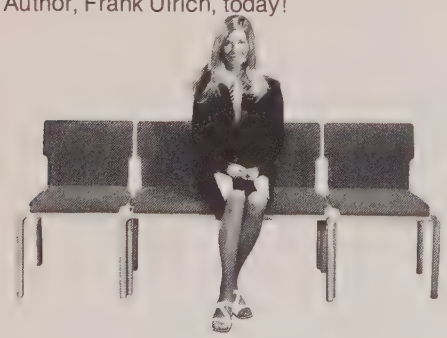

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They began to read sections, one section a week, so that in the course of a year, they would complete the reading of the whole Torah. Why did they read the Torah, the Holy Scroll—why was the Torah read on Mondays and Thursdays, as well as on Saturdays? According to the sages, it was because those were the market days when the farmers came to Jerusalem to sell their wares. Whenever they came to Jerusalem they visited the Temple. When the community gathered would become a time of study, as well as for prayer and for the fellowship that took place within those Temple walls.

The Temple was rebuilt around 450 B.C. and Judea was, for a brief time, once again an independent nation. That was shortlived because about 300 B.C. Alexander conquered Judea and brought his Hellenistic culture with him. From that moment on, Jews began to scatter, some going to Alexandria and forming a community there, some going to Rome, some to Babylon. By the year 70 A.D., when the second Temple was destroyed, Jews were living in most of the great centers of civilization. They were far away from their Temple, even before it was destroyed, and they had to come to terms with how they were going to survive as a community. What was there that would draw them together? What was there that would be unique in their way of life as Jews?

The first thing they decided was that they had to have something that held them together as a community. And so, the early synagogues of the diaspora came into being. The synagogue had a three-fold purpose. It came into being first of all as a *Bait-ha-Tefila,* a house of prayer. Something special was added to Jewish tradition at this point in our history. The community required a *minyan* in order to come together for worship. A *minyan* is a minimum number required for worship, and this gave a sense of communal responsibility. You could not conduct a service in Jewish tradition in the synagogue unless there were ten men present (with apologies to women, they just didn't count in the *minyan;* in those days women did not have the same status as men in religious and cultural traditions). It had to be ten men. Why did they choose the number 10? There could be many different reasons. Some say it was because of the Ten Commandments, or because of the ten lost tribes of Israel, but the reason I like best is given by one of the rabbinical commentators: when Abraham saw the imminent destruction of Sodom and Gomorrah, he was distressed even for those cities of iniquity. Abraham began to bargain with God. "God, before you destroy these two cities, suppose you found fifty righteous men there, would you save the city for the sake of the fifty?" And you will recall that God replied: "Yes, I would save them even for the sake of the fifty." And then Abraham really began to bargain. "What if there weren't quite fifty—maybe there were only 45. Would these be enough?" And God replied: "Yes, even for 45." What about 40—35? Finally, Abraham reduced the number to 10. "Would you save the cities for the sake of 10 righteous men?" And God replied that even for 10 righteous men, He would save the city. Thus Abraham ended his bargaining with God. And so, according to our tradition, we require a *minyan*—a minimum number of 10—for even ten in prayer might save the world. The real reason behind requiring a *minyan,* a minimum number, for a worship experience was to hold the community together, to give people a sense of responsibility to each other, that they come together so that those who wish to pray might have the required number to complete their service. This has been one of the very important reasons, throughout Jewish tradition; people made a special effort to come to their synagogue to pray, not only because of their individual need but because of their responsibility to the total community. Today, in reform Judaism, though we aren't rigid about requiring a *minyan,* we do say that where a *minyan* is expected, men and women together may form that *minyan.* The idea of seeking ten to make a fellowship is still very much a part of our heritage.

First then the synagogue was a *Bait ha-Tefila,* a house of prayer, in which we recognize a communal responsibility to share in the worship experience. And then the synagogue traditionally has become a *Bait ha-Midrash,* a house of study. The Christian tradition of reading Scripture as part of the worship experience undoubtedly comes from this Jewish background of study as a part of worship because we recognize that only as we enrich our knowledge and our understanding of God and His universe through our study of Scripture do we truly fulfill ourselves in a growing relationship with God. And so a *Bait ha-Midrash,* a house of study, is part of the synagogue experience. Finally, the synagogue is a *Bait ha-Kenesset,* a house of assembly, a house of fellowship, a place in which we come together to celebrate,

because life is a joyous thing and in Jewish tradition, worship is a celebration of our relationship with life, with God, with fellowman.

To come together to celebrate, to share our fellowship, is a very important part of the function of the synagogue. That is why on Friday evening you will very often find that when you attend a worship service in a synagogue or temple, there will be an *Oneg Shabbat* following the service. *Oneg* means joy, *Shabbat* the Sabbath. This is a time for fellowship, a time when over coffee and cake, we greet each other and perhaps make a new friend.

The synagogue reflects in its architectural design the three functions that have come down through tradition. There is the sanctuary or the chapel or both, the place of worship. There are the school rooms, the library, as places of study, and there is always the auditorium or the lounge, a place for gathering.

What then is a Jewish way of life? A Jewish way of life traditionally begins by close residence to the synagogue. In Jewish tradition, throughout the ages to modern times, there were no large congregations but rather the synagogue was a sort of neighborhood place of worship and of fellowship and of study. The synagogue was traditionally small. It was intimate. It was warm in its fellowship. I believe we have lost a great deal through the larger institutions of worship and study and fellowship. Although our temple in Nashville is by no means the largest in America, it is significantly large to the point that we have to work very hard to maintain the original concept of the intimacy of the community that has always made Jewish congregational life unique.

But whether it is large or small, essentially it is a unique congregational life because of the foundation that it seeks to impart. This foundation—this philosophy of life and religion—is best summarized in three lines with which I wish to close—lines engraved on the wall of a cave outside the Warsaw ghetto by an 11-year-old Polish Jewish girl. You will remember the tragic days of Hitler's invasion of Poland. Shortly after Poland was conquered, the word went out from the Nazi commander that all Jews were to be assembled in a certain section of Warsaw where previously a few thousand had lived. Now a few hundred thousand would be gathered to spend their last days before transfer to a concentration camp or gas chamber. The one hope that remained for those who gathered in that Warsaw ghetto was that somehow, under the cover of night, they might successfully spirit their children under or over the wall; that Polish peasants in the rural area might find them and protect them until the horrible nightmare of the holocaust was over. It is to the everlasting credit of those Polish Christians who jeopardized their lives and the lives of their families by providing shelter for some of those Jewish children; hundreds, perhaps thousands were saved. This one youngster was not saved. She found refuge in a small cave and lived there alone for a few hours, or a few days, no one knows how long since she was dead when the allied soldiers of liberation came.

But while she was living in that last earthly refuge, she wrote these three lines which summarized her faith. It stemmed from the first sanctuary of all in Jewish tradition—the Jewish home—which is indeed our first place of study, of prayer, of close fellowship. Whether she learned it at her home or her synagogue is not important. It is the uniqueness of the summary that encompasses

Cont. p. 30

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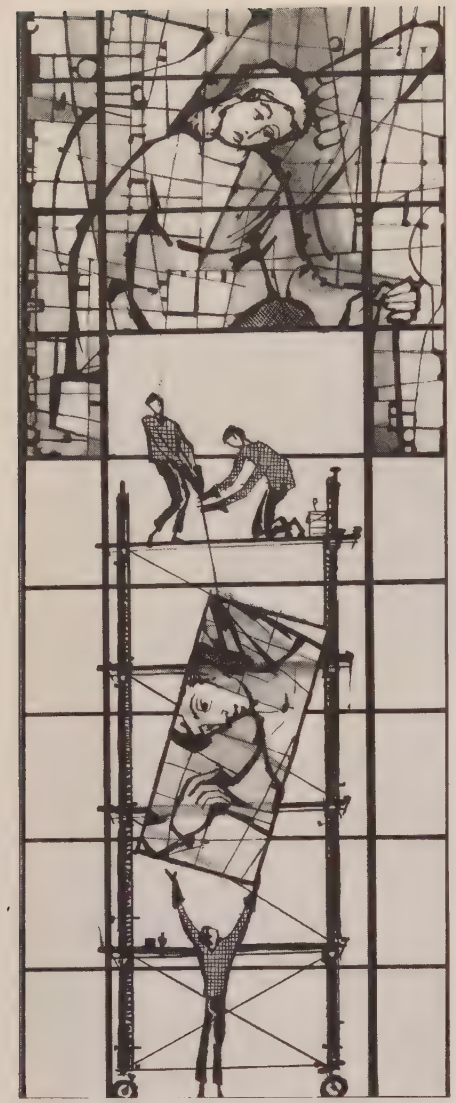

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Wagoner—Cont. from p. 9

THE INTERFAITH ASPECT

Roman Catholics and Jews were always invited to participate in the Annual Conference on Religious Architecture, but only token participation was generated and the Conferences remained largely under the control of the CAGA and the DCBA of the National Council. However in 1967, the Guild for Religious Architecture (GRA) was able to obtain complete cooperation from the Roman Catholic Liturgical Conference (LC) as well as co-sponsorship from the Union of American Hebrew Congregations (UAHC) and as a result the 1st International Congress on Religion, Architecture and the Visual Arts was held at the New York Hilton on an *international, interfaith basis*. In the minds of some attendants it was a great success; in the opinion of others, the comparison of a church steeple to a phallic symbol was in very bad taste. Philip Johnson was there defending "monumentality." Dr. Marshall McLuhan, the main speaker, failed to show up, and the "Happening" at Judson Church in Greenwich Village was met with mixed emotions. Be that as it may, there were sufficient yea votes to spark other International Congresses—in Brussels in 1970, Jerusalem, 1973 and the fourth is scheduled for San Antonio in 1978.

MEANWHILE, BACK AT THE RANCH . . .

My memory of how the Interfaith Research Center (IRC) was born is a bit hazy, but I believe it began with an American Institute of Architects Religious Building Seminar in 1964 attended by AIA appointees, members of CAGA, UAHC, LC, DCBA. IRC was largely the brain child of the Rev. Scott T. Ritenour who was then Director of DCBA. However, his dream of procuring $10,000,000 of foundation money for IRC was never fulfilled.

HOW THE GRA WAS BORN

Robert L. Durham, FAIA and Milton L. Grigg, FAIA had been active for some time in an effort to obtain affiliate status from AIA for the CAGA. This was finally accomplished in 1966-67 and as an affiliate of AIA, the CAGA moved to become interfaith and interdenominational in structure and membership. At this time the name of the organization was changed to Guild for Religious Architecture (GRA).

WHERE DOES ASCA ENTER THE PICTURE?

As mentioned above, the Christian Herald in conjunction with Elbert Conover was one of the sponsors of the CAGA. The Christian Herald published a magazine called "Protestant Church Buildings and Equipment," (C. Harry Atkinson, Editor) which was mailed free to over 200,000 ministers and laymen. Alan Schubert was responsible for obtaining the advertisments which made this possible. Mr. Schubert eventually left the Herald and began to publish a rival magazine, "Your Church," which was instrumental in founding a society that became something of a rival to GRA, although many of us belonged to both. This group, the American Society for Church Architecture (ASCA) specialized in Regional Conferences for clergy, laymen and architects which were very helpful to many church building committees.

WHAT HAPPENS WHEN THE NATIONAL COUNCIL OF CHURCHES RUNS LOW ON FUNDS?

Obviously, they cut expenses. And what more logical place to cut than to eliminate the Department of Church Building and Architecture? When this occurred, Dr. Rolland H. Sheafor, President of the Board of Church Extension of the Disciples of Christ and a long-time member of the Executive Board of the DCBA, called an ad hoc meeting of the Board in Indianapolis. It was his feeling, shared by many of us who had also served in the work of the Department, that there was a real need for this effort to be continued, particularly as it related to the sharing of common problems of the Denominational Executives who were charged with overseeing the lending of money and the building of churches.

THE COMMISSION ON CHURCH PLANNING AND ARCHITECTURE —COCPA

The ad hoc group which met in Indianapolis was invited by the late Dr. William A. Harrell of the Southern Baptist Sunday School Board, to meet at their headquarters in Nashville, Tenn. some months later. At that time the group constituted themselves as the Commission on Church Planning and Architecture (COCPA). Most of the members were Denominational Executives

from various Protestant bodies, but there were a few architects, including Edward A. Sövik, Nils M. Schweizer and Harold E. Wagoner.

WHO IS WEARING WHOSE HAT AND WHAT MEETING ARE YOU ATTENDING?

What happened to the original CAGA and the myriad of organizations which evolved around it may be a microcosm of the countless bureaucracies in the American Government. A lot of us belonged to several of these overlapping organizations. I think Ed Sövik belonged to all of them; at one time he was even vice president of the Roman Catholic Liturgical Conference!

LET'S GET TOGETHER

All of the organizations shown on the charts were in effect united in purpose, and the idea of an eventual amalgamation was proposed by many, but was a particular objective of Dr. Henry Lee Willet, who for several years was the President of the National Conference on Religious Architecture (NCRA). This was the group that had responsibility for organizing and implementing the National Conference.

THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE —IFRAA

The marriage of ASCA, COCPA and GRA became official on January 1, 1978 and IFRAA will have its first official meeting at the 4th International Congress on Religion, Arts, Architecture and the Environment at San Antonio in May. FAITH & FORM, previously the journal of GRA, will continue as the official publication of IFRAA.

POSTLUDE

Well anyhow that's how I remember it, and I have been told by my doctor that I have a perfect memory. He did find some fault with my recall system, but he insists that the memory is perfect. But if anyone wishes to take exception to this semi-historical document, I bow to superior knowledge.

As I look back on the past, and as I hopefully look forward to obtaining many new commissions for the design of new churches, I shall be eternally grateful for the fine friends I have made in all these organizations, and for the opportunities which they have given me to participate in this fascinating business of religious architecture. □

Dialogue—Cont. from p. 12

thereafter. I'd rather bring an architect into a Roman worship situation with good preparation to know what's going to go on and let him experience it. I'd hold off sketches until the very last if possible, and if I could I'd guide the congregation to choose an architect who is quicker on the uptake than the one you've described.

Question: You've been talking about this declaration of the congregation's faith, the written program for the building, of what is going to be done in it and why. I think this becomes rather more important in a church building than almost any other, and I think this is one place where architects who are not familiar with either the theology or the liturgics of a particular denomination get off the track because the program which they have been given from the congregation may not really communicate what it is that is going to be done in a space.

The Rev. Doom: I would rather invest my time in working with the people to perfect their program, and working with them so they can express their sense of worship to the architect rather than edit the architect's design. I think this is prior work that needs doing. The other is censorship. The prior work can be creative. I'd invest my time that way. It is vital to educate the congregation. And I think it is the fundamental task of people in our field, the field of the denominational consultant. □

Notes & Comments—Cont. from p. 5

experience stated: "I arrived with preconceived ideas as to what I would get from this training and I got a great deal more. I knew I would find out more about denominations' and faiths' policies regarding their buildings and financial management. I had no concept regarding the skills I would acquire or be exposed to regarding problem identifying and solving; group dynamics with committees, and attitudes and disciplines required for a successful consultant. This continued education experience was presented to us in a thoroughly professional manner."

The IFRAA Board of Directors will be determining the dates and locations for future such events. However, it is anticipated that over the next 24 months there will be four or five such events held in other geographic areas so that all sections of the U. S. may be served.

The Rev. Harold R. Watkins
Secretary, IFRAA
Indianapolis, Ind.

Cont. p. 27

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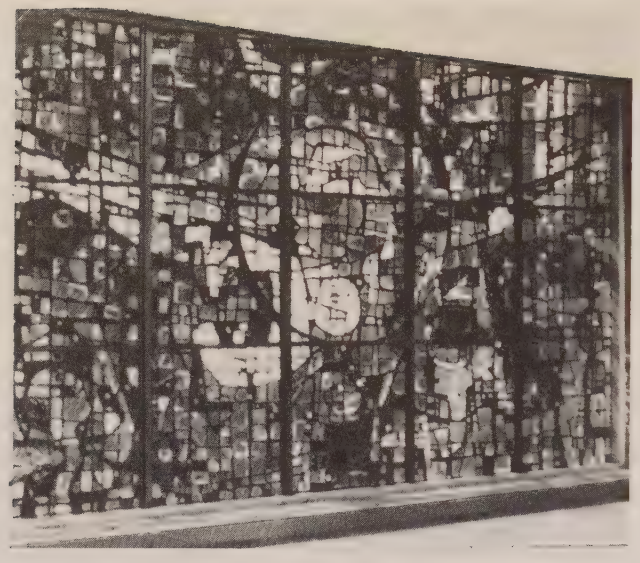

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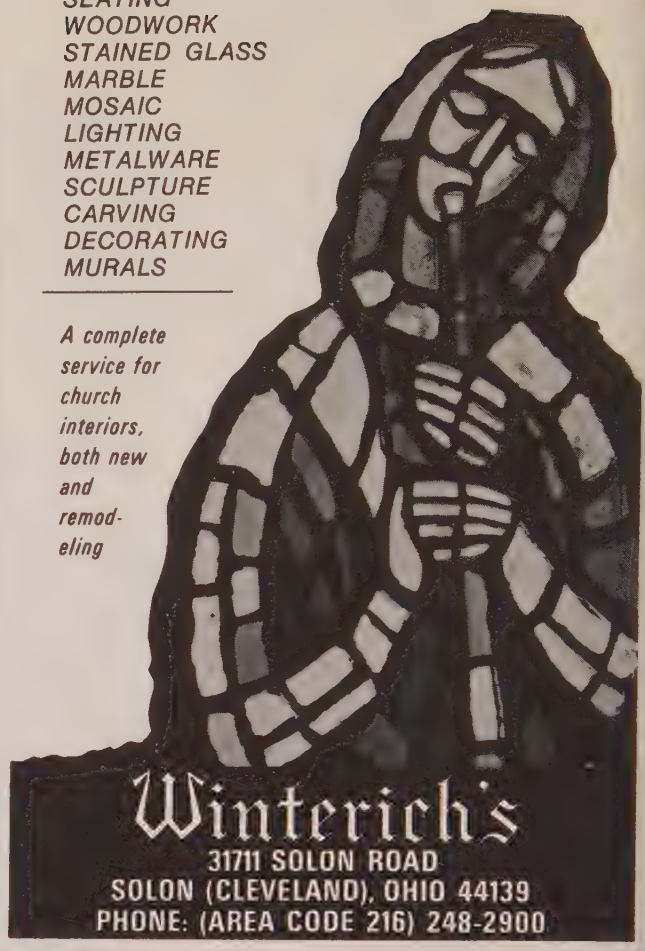

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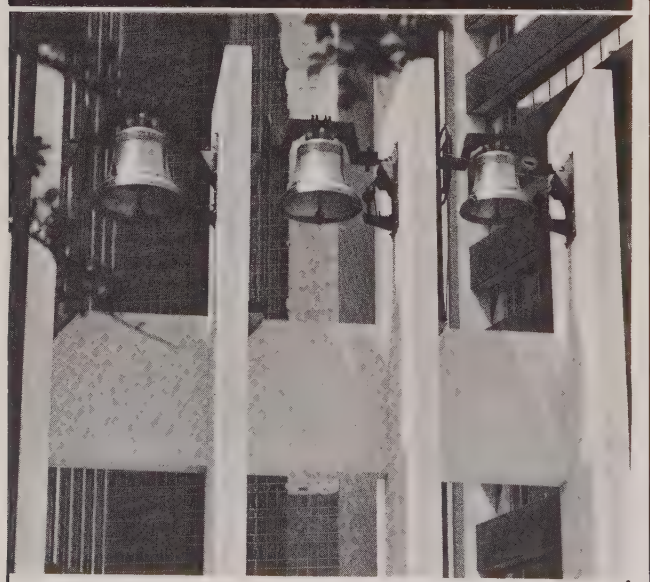

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Notes & Comments—Cont. from p. 25

Environment and Art in Catholic Worship

Most corporate statements of any kind, including those that emanate from official church bodies, have been edited so much that they lose punch and have been wrestled with for so long that they sound tired. So it is newsworthy that the Roman Catholic bishops of the United States, through their Committee on the Liturgy, have issued a punchy and vigorous and forward-looking statement on "Environment and Art in Catholic Worship." By the time this issue appears, it will be available in booklet form from: Publications Office, United States Catholic Conference, 1312 Massachusetts Ave., N.W., Washington, D. C. 20005.

In 1972 the bishops published a statement on "Music in Catholic Worship" and the new booklet is a companion piece relating environment in general and the other arts to liturgical action. True to its subject, the publication will appear in a form that witnesses the same kind of care for design, typography and format that is customarily bestowed only on content.

For the breadth of its vision, for its seriousness about a deep and thorough church renewal, for its concern with basic principles rather than blueprint directives, and for its clear confession of the church's need of human gifts, arts, crafts and the involvement of all the human senses in its worship—for these and other reasons, this document merits the attention of all concerned with synagogue and church buildings and with the liturgical deeds done therein, not merely of those who belong to churches in communion with Rome.

Readers of FAITH & FORM should find it an exciting statement. Seldom has an official document demonstrated the prophetic mission of the faith community more clearly than this booklet does in its strong appeal for what some have called the "humanization" of liturgy, and in the rejection of past and present ecclesiastical vices of symbolic minimalism, cultural rationalism, and an "efficiency" that is inimical to celebration.

Even the outline of the document is a major step forward. It does not *begin* with a building. It begins with the living church, the assembly, the people, as the doer of liturgy, the primary symbol, the fundamental datum and reality in any celebration of praise. Only after it discusses the importance of the assembly of believers and its climate of hospitality does it move on to a space for this assembly, a building, and then to the furnishings and objects used in sacramental worship. Perhaps nothing the statement says is more eloquent in witness to the essentials of a twentieth century church reform than the primacy it gives to the assembly and the echoes of that priority all through its pages.

Included in the booklet are the 107 paragraphs of the statement, grouped under seven headings: 1) The Worship of God and Its Requirements, 2) The Subject of Liturgical Action: The Church, 3) A House for the Church's Liturgical Celebrations, 4) The Arts and the Body Language of Liturgy, 5) Furnishings for Liturgical Celebration, 6) Objects Used in Liturgical Celebration, 7) Conclusion. Notes on the statement follow. Then an extensive section of illustrations concretizes the document's thrust: 29 photographs of celebration spaces, furnishings, objects arranged with quotations from the text. Notes on the illustrations and then an index for the text conclude the publication.

The Rev. Robert W. Hovda
Washington, D. C.

Sights and Sounds in Worship

Early in the brisk morning as the sun peaked over the Sandia Crest and a hundred multicolored balloons danced across the clear blue horizon—a scene from a travelogue kaleidescope? It very well could have been. Actually, it was the way each day began at the Hot-Air Balloon Festival and the October 1977 meeting of The Federation of Diocesan Liturgical Commissions (FDLC) in Albuquerque, N.M.

The theme of the conference, co-sponsored by The Roman Catholic Bishops' Committee on the Liturgy (BCL), was "Sights and Sounds in Worship." The environment and the rich heritage of the people there—essential components for worship—were among the joys of having the meeting in the Southwest.

The speakers addressed themselves to major areas of questions of sight and sound. The Rev. William Bauman spoke on "New Sounds—A New People," Dr. James White explored "The Language of Space," Sr. Giotto Moots gave "Symbolic Insights," The Rev. Richard Vosko discussed "Liturgy—The Interdisciplinary Minister to Counter-Culture Festival," and The Rev. Eugene Walsh developed an "Evaluation of the American Liturgical Scene."

The four days of the meeting were designed to be truly the liturgical festival everyone was talking about. Day one's theme was "The Gathering," Day two, "The Deepening of the Human Experience," Day three, "Touching the Divine," and Day four, "The Mission." Basic workshops were conducted to flesh out the themes—music and dance workshops, a symposium on the environment of worship, etc.

But the main concern of each year's meeting is to conduct the business of the FDLC. The voting members of the FDLC had as their primary task the study of close to seventy action statements and statements of principle. The results of the voting become the annual work load of the FDLC Board of Directors in cooperation with the Bishops' Committee on the Liturgy. Many topics were voted upon—these being divided into *action* and *non-action* statements. An action statement is one

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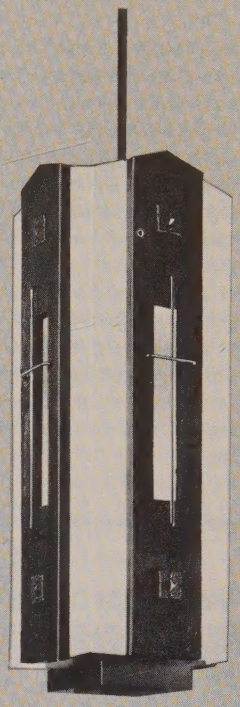

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that demands immediate attention by the Board of Directors and those to whom the position statement is addressed. Thus:

"That the National Catholic Conference of Bishops, Liturgy Commissions, Building Commissions and Art and Architecture Commissions implement to the fullest extent existing and forthcoming documents (especially the BCL and FDLC companion volumes on art and architecture) on the environment for worship in their (Arch)dioceses by December 31, 1980."

"That Diocesan Liturgical Commissions should promote the use of competent consultants in all the arts so that the quality of the arts (environmental issues, selection of music, direction in dance) can be improved and guided by professionals."

Among the non-action (statements of principle) positions on environment were the following:

"That a goal in renovation or construction of church buildings should be to achieve a physical environment favorable to music as well as to the spoken word. Sound engineers, liturgical consultants and musicians, as well as architects, ought to be involved in this planning."

"That the total worship space should be so designed and prepared as to enable the worshipping community to participate most intimately in all the liturgies of the Church."

The participants in the national meeting are representatives of the grass roots level—members of diocesan liturgy commissions. These people were challenged to develop working commissions on art, architecture and building in their own dioceses to foster future progress in the area of environment for worship.

The Rev. Richard S. Vosko
Liturgy Center, Albany, N.Y.

An Omission

FAITH & FORM regrets that in the fall '77 issue featuring the architectural award winners at the Milwaukee Conference a credit to Willy J. Malarcher of the Rambusch Co. was inadvertently omitted as Liturgical Design Consultant for St. Thomas More Parish Center in Cherry Hill, N.J. Our apologies to Mr. Malarcher and the Rambusch Co. □

BOOK REVIEWS

Church Monastery Cathedral, A Guide to the Symbolism of the Christian Tradition, Herbert Whone, Published in Great Britain by Compton Russell, Ltd.

Reviewed by: The Rev. Dr. A. R. Kretzmann
Church of St. Luke, Chicago, Ill.

There are literally hundreds of entries under eighty-four general classifications. Having said that we have only added to the misinformation, confusion and shallowness which marks so many of even the best books on the subject of Symbolism, generally and specically. The book is quite reasonable and therefore we can recommend it to even the poorest church architect—financially that is.

The book is not intended for architects but for general reading by people who are filled up with "seeing" and want to do a little conscious "looking." The real value of the book lies in the fact that the author deals with the historical facts associated with the *words* of symbolism and so gives us a chance to evalu-

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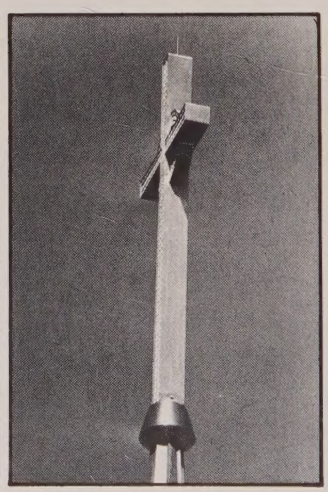

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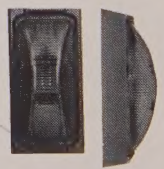

Photos courtesy of Jaybo of Miami. Designed by Harold Wagoner and Associates, Philadelphia, Pa. Illustration shows Miami Shores Presbyterian Church, Miami, Florida.

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ate the enormous spread of knowledge involved in all those things which we have come to accept as almost routine or commonplace.

I challenge the best readers among our group to pick up the book and begin to look at the *words* themselves. Check: paten, Mass, mandorla, Last Supper, hearse, heraldry, stations of the cross, Star of David, glyph, swan, tabernacle and tavern, temple, choir. Have fun and happy reading. It may take a month to get the book from England but it is worth waiting for. It is marked for 3.50 pounds sterling which can be charged off to a rich experience and is much more reasonable than a trip to the Westminster Book Store.

Thomas Archer—Architect of the English Baroque, Marcus Whiffen, Hennessey & Ingalls, Inc., Los Angeles, 1973

Reviewed by: The Rev. James L. Doom
Decatur, Ga.

In Canaletto's views of London from the Thames the skyline just south of Westminster Abbey is broken by four clustered white stone towers, all alike. They are the extended turrets, two rising from each portico, of a Greek cross church, St. John the Evangelist, Smith Square. The two porticos lead in not on the axis but on the sides of the congregation. Thomas Archer, the architect, has been given no more than a paragraph in histories of English architecture and is often forced to share that paragraph with John James or John Nash. Yet he also built St. Paul's Deptford, with a circular tower rising from a circular portico; and St. Philip's, Birmingham, a parish church worthy of being made the Cathedral of that large city. Archer should be better known.

Marcus Whiffen has filled the gap with this monograph on Thomas Archer. He begins with a brief account of the man's life. The facts are few but interesting. Whiffen proceeds to discuss all of his buildings, churches, town houses, country mansions and garden pavillions. Whiffen then takes up those buildings which have been attributed to Archer, though they cannot be proven his by documentary evidence, giving the pro's and con's for Archer's design in each case. The book is brief. Whiffen does not pad a paragraph.

Archer came of a prosperous family. He could afford to spend four years in travel in Europe. He was the only English architect whose work shows the direct influence of Borromini. It would be fascinating to know where he travelled and whom he met. Queen Anne appointed him Groom Porter in 1705. If the job had once related to the stables, it had evolved through supplying furniture for the royal palaces, into authority to license gambling places throughout the kingdom. Only Englishmen can explain the English. But the appointment gave him a secure income for life, and contacts with influential people at court.

In 1711 Queen Anne appointed Archer a Commissioner to build "fifty new churches in and about the cities of London and Westminster and the suburbs thereof." The Commissioners did not hesitate to choose their own members as architects for the projected churches. Hawkesmoor designed five and Archer two. His originality in approaching church design was as evident as Wren's. His power to evoke the qualities of stone was displayed as boldly as Hawkesmoor's. His ability to develop curved and circular forms surpassed both.

Whiffen's conclusion: "No other English architect infused more of the essential dynamism of the Baroque into this work. In Archer's buildings the walls are never mere expanses of dead stone or brick. Indeed, in many of them one is scarcely aware of walls as walls at all; instead one's attention is held by what might be described as the extracutaneous skeleton, made up of the classical elements of design, within which they are contained. And in the best of them, such as St. John's Westminster—one of the masterpieces of English architecture—that skeleton is tremendously alive."

The book is well-written, well-designed and well-printed. The 66 illustrations are a judicious mixture of plans, elevations and photographs. One can only wish so objective an author would give the reader who may not be able to visit the sites more of his subjective reaction to the buildings he discusses.

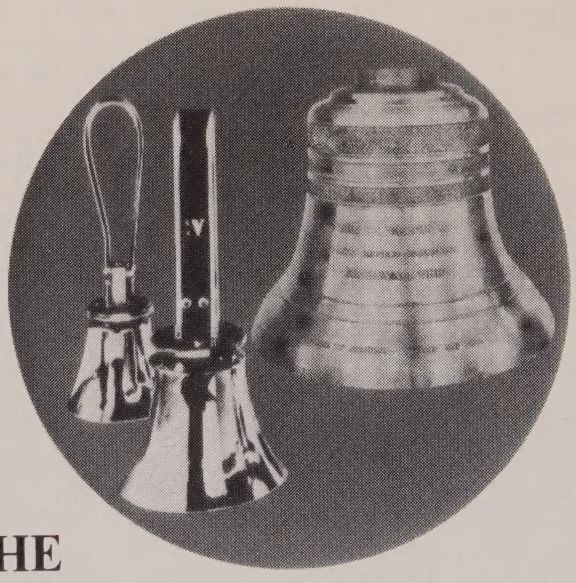
Briefly noted:

Problem Seeking: An Architectural Programming Primer, William Pena with William Caudill and John Focke, Cahners Books International, Boston, Ma. 1977

In his introduction to *Problem Seeking: An Architectural Programming Primer,* John M. McGinty, FAIA, National President AIA, writes:

"Since the advent of organized architectural programming some twenty years ago, programming has been characterized by a proliferation of methods, most of which are based on various relationships between programming and design—often determined by personal design methods. Other methods depend upon the kinds of information required; and still others upon client attitudes and participation. . . . Caudill Rowlett Scott has used the problem seeking method for many years on many projects and is respected and admired for its pioneering work in programming."

In the first chapter, "The Primer," the authors state: "Programming involves an organized method of inquiry—a five-step process: 1. Establish *Goals;* 2. Collect *Facts;* 3. Uncover and test *Concepts;* 4. Determine *Needs;* 5. State the *Problem.*"



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This then is a "how to do it" book on the programming method in architectural design. Its great value lies in its readability. As a primer it uses visual aids to heighten understanding. No architectural library should be without it.

Shared Facilities: The Mankato Center, Ralph L. Belknap & Richard L. Critz, Religious Publishing Co., King of Prussia, Pa., 1977.

A descriptive account and analysis of one of the best known contemporary experiences in the shared use of facilities.

The authors have provided a comprehensive review of all the elements involved in the successful undertaking at Mankato, Mn. Chapter headings—"Why Share Facilities,"—"The Planning Phase"—"Details Necessary for Success"—indicate the areas of concern, the problems to be dealt with and methods for handling them. Diagrams and plans enhance the value of the material.

The authors have written: "It has not been the intent of this booklet to imply that all churches should share space. In many cases it will not be practical or possible. Rather, the intent has been to raise awareness levels to the fact that there are many options for the future from which congregations may choose. The important thing is to think seriously about our use of human, financial and natural resources, all of which are gifts of God."

Copies can be ordered by mail from Religious Publishing Co., 198 Allendale Rd., King of Prussia, Pa. 19406. □

Vosko—Cont. from p. 19

to put carpeting on your church floors. Do you know what carpeting does to a handicapped person in a wheel chair when he or she is trying to go to Holy Communion? They just can't navigate on a certain pile carpet. We have to take these things into consideration in terms of making everybody feel more comfortable.

One of the things we are doing in our parish church is scheduling families. There is a family or a social unit at each entrance at every service, and they are greeters. As a Roman Catholic I must say that Protestant churches have been more successful at doing this than Roman Catholic churches have. There is a quality of humanity here—of welcome. There is an invitation: good morning, how are you? Here is a hymnal—here is a program—let me take you to a seat—can I take your hat and coat—would you like to check them? What does this imply? That when you come into the church there is a whole transitional space. The vestibule is not just a narrow corridor—it becomes more open. People enter and it's a place for them to mingle—a place for them to talk—a place for them to get settled—a place for them to ready themselves for entering the holy of holies—to gather with other people. Vestibule space or entry spaces that urge people to bump into one another is not the kind of space that is going to create community. People bump into one another in New York City in subways, etc., and it doesn't create community necessarily. The key thing is that people do need this kind of transition, and if they don't feel that they need it—well, it's because we really haven't designed our churches to express the need.

Why is it that so many people don't take their hats and coats off when they enter church—why do people come late and leave early and sit in the back? I don't think it's just a Roman phenomenon. It's because we haven't taken the first step to invite them to get comfortable—to get relaxed. Is there a nursery for the youngsters? Are there hosts and hostesses seeking to make people feel welcome—that this is a good place to be on Sunday morning? Is there a reception area? Is there a place where you can get a cup of coffee or a glass of orange juice?

I'm really throwing out all these things—in terms of direction, the aesthetic in terms of people—and the key word is hospitality. Does your space convey a notice of hospitality and welcome?

I don't think I have thus far used the term *convenience* except in the case of the handicapped. We have a chapel in one of our shopping centers and it's run by a band of Franciscans, and you can't get in there on a Saturday afternoon. Before the Franciscans put the place up in the shopping center, they asked the Bishop if they could have a chapel there and he said yes, as long as you don't have mass on Sunday. This was when we didn't have mass on Saturday night. Then the rules in the Roman Church were changed, and there was mass on Saturday. The Franciscans have one every hour—4:00 to 10:00 p.m. in the evening. Well you can't get near the place. Folks just kind of stand there with their shopping baskets hearing mass—an in and out kind of thing—every half hour. When we do this sort of thing with our church designs—if the building itself indicates that it's an in again/out again quick shower kind of thing—we've made a mistake. In a sense it's the responsibility of the professional to retain contact with the client, but it is also his responsibility to teach him.

There seems to be, in my opinion, I'm going to use the phrase "erroneous move" to place the font up front, and I think the rationale the Roman Catholic churches are using is that the ritual now says that baptism is to be communal. There is no reason why "communal" has to mean that it takes place during mass on Sunday. Communal means that there is a good number of people gathered. It doesn't have to be during the service on Sunday, and I think it's a shame that we still have to locate everything up front in the central parts of the church. I would love to see us begin—in terms of new churches—begin to design spaces where sections of the church have meaning. The challenge to the designer is to accommodate the assembly with seating facilities that will allow them to participate in a section of the liturgy no matter where they are seated. There is validity to the theological symbolism of baptism as entry into the church and I am a proponent of this wherever possible, and I propose that the ideal place is at the entrance to the church. But it doesn't mean that people can't turn around in their places and witness a baptism taking place in what we would call the back part of the church.

Unlike going to the opera house, unlike going to a shopping center, going to church has social value but it has spiritual value—and in the more liturgical religions, there is a strong symbolic language and a strong sense of symbolic rituals that take on certain meanings. Thus the significance of the "aesthetics of entry." □

Falk—Cont. from p. 23

all that we strive to achieve in a relationship with God, with the universe and with our fellow man. These are her words: "I believe in the sun even when it is not shining; I believe in love even when feeling it not; I believe in God even when He is silent." It seems to me that this expresses it all. I believe in the sun; I believe in an orderly, purposeful, dependable universe. I believe in love; I believe in the basic goodness of man. And yes, I believe in God even in times of challenge and of hurt; I believe that God lives and God strengthens. "I believe in the sun even when it is not shining; I believe in love even when feeling it not; I believe in God even when He is silent." That is the beauty of our tradition and of our heritage. □